

Royal Academy of Music.

STUDENTS' EVENING CONCERT,
SATURDAY, OCTOBER 26, 1878.

THE CHOIR.

Conductor - Mr. WALTER MACFARREN.

Miss Andrews, C.	Miss Evans, R.	Miss Hudson	Miss Sampson, E.
„ Angas	„ Elvey	„ Jones, M. S.	„ Saunders
„ Arnold	„ Ellam.	„ Kelson	„ Shapley
„ Abraham, S.	„ Evans, N.	„ Lammiman, E.	„ Samuell
„ Amor	„ Fisher, A.	„ Lawrence	„ Smith, E.
„ Austin	„ Fisher, L.	„ Löhlein	„ Scates
„ Aylward	„ Farren	„ Law	„ Swanborough
„ Barkley	„ Foxley	„ Lever	„ Steel
„ Bacon	„ Foskett	„ Lobb	„ Tate
„ Bristed	„ Gyde	„ Metcalfe	„ Taylor
„ Bateman	„ Gill	„ Moon	„ Thomas, E.
„ Borton	„ Godfrey	„ Nichols	„ Thompson, F.
„ Bashford	„ Goodwin, K.	„ Orridge	„ Thompson
„ Boxell	„ Grant	„ Paget	„ Trowbridge
„ Boyce	„ Grey	„ Palmer	„ Turner, E.
„ Brand, K.	„ Gregory	„ Patterson, Ada	„ Twyman
„ Carr	„ Gell	„ Percivall	„ Vashon
„ Cheshire	„ Hanshaw	„ Potter	„ Walter
„ Cobbe	„ Hargood	„ Puzey	Mrs. Ware, Irene
„ Chandler	„ Hogg, M.	„ Ritchie	Miss Walmisley
„ Connell	„ Hazard	„ Robinson, M.	„ White, M.
„ Douglas	„ Heathcote	„ Rowe	„ Williams, Marian
„ Daymond	„ Hogg, Jane	„ Sampson, H.	Mrs. Williams John
„ Dunn			

Mr. Bard	Mr. Dudgeon	Mr. Leaver	Mr. Theiler
„ Barnett	„ Dunn	„ Levetus	„ Thomas
„ Brereton	„ Foulston	„ Metcalf	„ Thorman
„ Bolton	„ Greenish	„ Miles	„ Tower
„ Bowen	„ Grantley	„ Price	„ Wagner
„ Davies	„ George	„ Robinson	„ Williams
„ Dyce	„ Harlow	„ Sippel	„ Wilkinson.
„ Darby	„ Hutchinson	„ Smith	„ Winter.
„ D'Egville	„ Jarratt	„ Taylor	

PROGRAM.

ANTHEM (MS.) "THE LORD IS MY LIGHT." *Alice Borton.*
(Student.)

CHORUS.

The Lord is my light and my salvation: whom shall I fear?
The Lord is the strength of my life: of whom shall I be afraid?
Though an host should encamp against me, my heart shall not
fear

DUET (SOPRANO AND ALTO).

Miss CLARA SAMUELL and Miss AMY GILL.

Hear, O Lord, when I cry with my voice: have mercy upon me
and answer me. Hide not Thy face from me;
Thou hast been my help; leave me not, neither forsake me, O God of
my salvation.

When my father and my mother forsake me, the Lord will take
me up.

Teach me Thy way, O Lord

CHORUS AND FUGUE.

Wait on the Lord; be of good courage, and he shall strengthen
thine heart: wait on the Lord.

Yea, I will sing praises unto the Lord, and now shall mine head
be lifted up above mine enemies round me: therefore will I offer
sacrifices of joy: I will sing, yea, I will sing praises unto the Lord.

DUETTO. "SULL' ARIA." (*Nozze di Figaro.*) *Mozart.*

La Contessa - Miss KATE BRAND.

Susanna - Miss ADA PATTERSON.

Sull' aria,
Che soave zeffiretto
Questa sera spirerà;
Sotto i pini del boschetto,
Certo, certo il capirà,
Ei già il resto capirà.

ROMANCES, in E flat and G minor, (*Op. Nos. 2 and 3.*)
Sir W. Sterndale Bennett.

Moderato *Gr. azioso.* Agitato.

Pianoforte, Miss FOSKETT.

MÉLODIE RÉLIGIEUSE, "AVE MARIA." *Gounod.*

(*Adaptée au 1^{er} prelude de J. S. Bach.*)

Miss KATE BRAND.

Ave Maria! gratiâ plena, Dominus tecum, benedicta tu in mulieribus; et benedictus fructus ventris tui, Jesus. Sancta Maria. ora pro nobis peccatoribus, nunc, et in hora mortis nostræ. *Amen.*

"HOSANNA." (*Light of the World.*)

A. Sullivan, Mus. D., Cantab.

CHORUS OF FEMALE VOICES.

Hosanna to the Son of David! Blessed is He that cometh in the name of the Lord. Hosanna in the highest! Blessed is the King of Israel, that cometh in the name of the Lord. Peace in Heaven, and glory in the highest.

ITALIAN CONCERTO - - - - *J. S. Bach.*

Allegro moderato. Andante. Presto.

Pianoforte, Miss BOXELL.

SONG (MS.)

"LOVING AND TRUE."

Maude White.
(Student).

Miss CLARA SAMUELL.

I cannot keep my thoughts
 From wandering to the past,
 And memory recalls a time
 Too bright, too fair, to last.
 I see him stand beside me—
 How well I remember the day!
 He asked me if I would trust him
 Whatever the world would say.
 What could I do, then,
 What could I do,
 But vow that I would be faithful,
 And tender, and loving, and true?

At home they often chide me;
 I know it gives them pain
 To think that I shall never
 Be light of heart again;
 And yet, though seas divide us,
 And years have passed away,
 I've never once regretted
 The vow I made that day.
 How could I help it?
 What could I do?
 When he asked me if I would be faithful,
 And tender, and loving, and true?

TROISIEME BALLADE, in A flat, (Op. 47) - *Chopin.*

Pianoforte, Mr. F. W. W. BAMPFYLDE.

SESTETTO. "SOLA, SOLA." (*Don Giovanni.*) Mozart.

Donna Anna - Mrs. IRENE WARE.

Donna Elvira - Miss CLARA SAMUELL.

Zerlina - Miss SAIDIE SINGLETON.

Don Ottavio - - Mr. SIDNEY TOWER.

Masetto - Mr. GRANTLEY.

Leporello - - - Mr. J. H. D'EGVILLE.

(*Donna Elvira e Leporello travestito come Don Giovanni.*)

D. ELV. Sola, sola, in bujo loco,
 Palpitare il cor mi sento,
 E m' assale un tal spavento
 Che mi sembra di morir!

LEP. (Più che cerco, men ritrovo
 Questa porta sciagurata...
 Piano, piano, l' ho trovata...
 Ecco il tempo di fuggir.)

(*Donna Anna e Don Ottavio entrano con torcie.*)

D. OTT. Tergi il ciglio, o vita mia,
 E dà calma al tuo dolore,
 L' ombra omai del genitore
 Più non vuole il tuo martir.

D. AN. Lascia almeno alla mia pena
 Questo piccolo ristoro,
 Sol la morte, o mio tesoro,
 Il mio pianto può finir!

D. ELV. (Ah! dov' è lo sposo mio?)
 LEP. (Se mi trovan son perduto!
 Ma la porta là vegg' io.

D. ELV. Chet^a_o, chet^a_o io vò partir.)
 LEP.

(*Zerlina e Masetto entrando.*)

MAS. } Ferma briccone!
 ZER. } Dove ten vai?

Ecco il fellone...

D. AN. } Com' era quà?
 D. OTT. } Ah! mora il perfido,
 Che m'ha tradito.

D. ELV. È mio marito...
 Pietà, pietà...

D. AN., ZER., D. OTT., & MAS.

È Donn' Elvira quella ch'io vedo?
 Appena il credo...no, no morrà.

LEP. Perdon, perdono... Signori miei :
 Quello non sono... Sbaglia costei...
 Viver lasciatemi per carità.

GLI ALTRI. Dei ! Leporello !... che inganno è questo ?
 Stupid^a resto !... Che mai sarà ?

LEP. (Mille torbidi pensieri
 Mi s'aggiran per la testa...
 Se mi salvo in tal tempesta,
 È un prodigio in verità.)

GLI ALTRI. Mille torbidi pensieri
 Mi s'aggiran per la testa,
 Che giornata, oh cielo è questa !
 Che impensata novità !

CHANSON D'AVRIL (MS.) - - - A. Thomas.
 (Student.)

Miss AMY AYLWARD.

Avril,
 L'honneur et des bois
 Et des mois,
 Qui d'une humeur bigarée,
 Emaillant de mille fleurs
 De couleurs,
 Leur parure diaprée,

Avril,
 C'est ta douce main
 Qui du sein
 De la nature desserre,
 Une moisson de senteurs,
 Et de fleurs
 Embaumant l'air et la terre.

C'est toi,
 Courtois et gentil,
 Qui d'exil
 Retires ces passagères,
 Ces hirondelles qui vont,
 Et qui sont
 Du printemps les messagères.

Le gentil rossignolet,
 Doucelet,
 Decoupe sous l'ombrage,
 Mille frédons babillards,
 Frétillards,
 Au doux chant de son ramage.

Paroles de RONSARD.

FUGUE, in B minor, Organ. - - - J. S. Bach.

Mr. SYBENSON.

SOLO AND CHORUS. (*Crucifixion.*) L. Spohr, Ph. D.

Mary, Miss AMY AYLWARD.

Disciples, THE LADIES OF THE CHOIR.

RECITATIVE—*Mary.*

What hope remains, if they prove false and faithless,
To whom His heart was ever open?
Where shall He look for friendship or for succour,
Deserted even by those who shared His love?

AIR.—*Mary.*

Though all Thy friends prove faithless,
Though all forsake and flee,
Thy love, all-gracious Master,
Shall bind me still to Thee.

Though terrors gather round Thee,
Betrayed, reviled, forsaken,
My faith shall cling unshaken
To Thee, my Saviour, to Thee.

CHORUS OF DISCIPLES.

Though all Thy friends prove faithless,
Though all forsake and flee,
Thy love, all-gracious Master,
Shall bind us still to Thee.

ARIA.

"TUTTA REA LA VITA UMANA."

*(Il Scipione.)**Handel.*

Mr. JARRATT.

Tutta rea la vita umana
 Saria, sol brutale, e vana,
 Senza il freno dell' onor!
 Dar parola è dar la fede,
 E la lingua che la diede
 Fù ministra sol del cor.

ALLEGRO MODERATO, from Sonata in A flat,

(Op. 39, No. 2.) - - - C. M. von Weber.

Pianoforte, Miss AMY HARE.

 LIED. "DIE BOTSCHAFT" (THE MESSAGE.) *Cav. P. Goldberg.*

Miss LÖHLEIN.

Vöglein, wohin so schnell?
 Nach Norden! nach Norden!
 Dort scheint die Sonne gar so hell,
 Dort ist's nun Frühling worden.

O Vöglein mit den Flügeln bunt
 Und wenn du kommst zum Lindengrund,
 Zum Hause meiner Lieben
 Dann sag' ihr dass ich Tag und Nacht,
 Von ihr geträumt an sie gedacht,
 Und dass ich *treu* und *treu* gelieben!
 Und die Blumen im Thal
 Grüss' tausendmal.

TRANSLATION.

Pretty bird, where so fleet?
 Far northward! far northward
 There new-born silv'ry sunbeams greet
 Young Spring, a smiling earthward.

Now, swift as light thy pinions move,
 And when you reach where linden groves
 That bower flutter over,
 Then say how live-long day and night,
 Thought's dreams in her alone delight.
 O say how *true*, how *true* I love her.
 From our vale be told
 Love thousandfold.

*Handel.*HUNTING SONG. - - - *Sir Julius Benedict.*

Rise, sleep no more! 'Tis a noble morn,
 The dews hang thick on the fringed thorn,
 And the frost shrinks like a beaten hound,
 Under the steaming, steaming ground.
 Behold where the billowy clouds flow by,
 And leave us alone in the clear grey sky.
 Our horses are ready and steady, so-ho!!
 I'm gone, like a dart from the Tartar's bow,
 Hark, hark, tally-ho, tally-ho!
 Who calleth the maiden Morn
 From her sleep in the wood and the stubble corn?
 The merry sweet ring of the hunter's horn,
 Hark away! tally-ho!

Now through the copse, where the fox is found,
 And o'er the brook, at a mighty bound,
 And o'er the high lands, and o'er the low,
 O'er furrows, o'er meadows, the hunters go.
 Away! as a hawk flies full at its prey,
 So flies the hunter away, away!
 From the burst at the cover, till set of sun,
 When the red fox dies, and the day is done,
 Hark, hark, tally-ho, tally-ho!
 What sound on the wind is borne?
 'Tis the conquering voice of the hunter's horn,
 The merry bold voice of the hunter's horn,
 When the red fox dies, and the day is done.
 Tally-ho! tally-ho!

~~~~~  
 ACCOMPANISTS,

Mr. HOOPER, Mr. MORTON,

Miss ALICE HEATHCOTE, and Mr. A. THOMAS.

ORGAN, Mr. H. R. ROSE.

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 The next Students' Concert will take place on
SATURDAY, November 23.



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WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

J. LAMBORN COCK, BRINLEY RICHARDS, and
HENRY ROUGIER.

POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

G. A. MACFARREN, J. F. H. READ, and
F. B. JEWSON.

STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES:

F. R. COX, WALTER MACFARREN, and HAROLD THOMAS.

PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES:

G. A. MACFARREN, CHAS. E. SPARROW,
A. RANDEGGER, and J. H. EVANS.

SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.

PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.

NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

LADY GOLDSMID SCHOLARSHIP.

A Second Scholarship has been presented to the Academy by Lady Goldsmid.

The Scholarship entitles the holder to Free Musical Education for two years in the Royal Academy of Music.

It was competed for by Female Pianists, being British-born Subjects, between the ages of Sixteen and Twenty-one years, and was awarded to the one judged to show the greatest promise as a player—

preference being given where there is also talent for Composition, or other sign of musical aptitude.

Certificate of Birth must be produced.

** * In all these last Eight Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and
THE PRINCIPAL.

MEMORIAL PRIZES.

THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.

THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1878, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial.

THE KELSALL PRIZE.

The bequest of CHARLES KELSALL, Esq.

An Amati Violin will be competed for in July, 1878, by pupils who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate who may be judged to play best a composition for the Violin, to be chosen by the Committee, the title of which will be announced two months before the trial.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

Secretary.

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

OCTOBER, 1878.